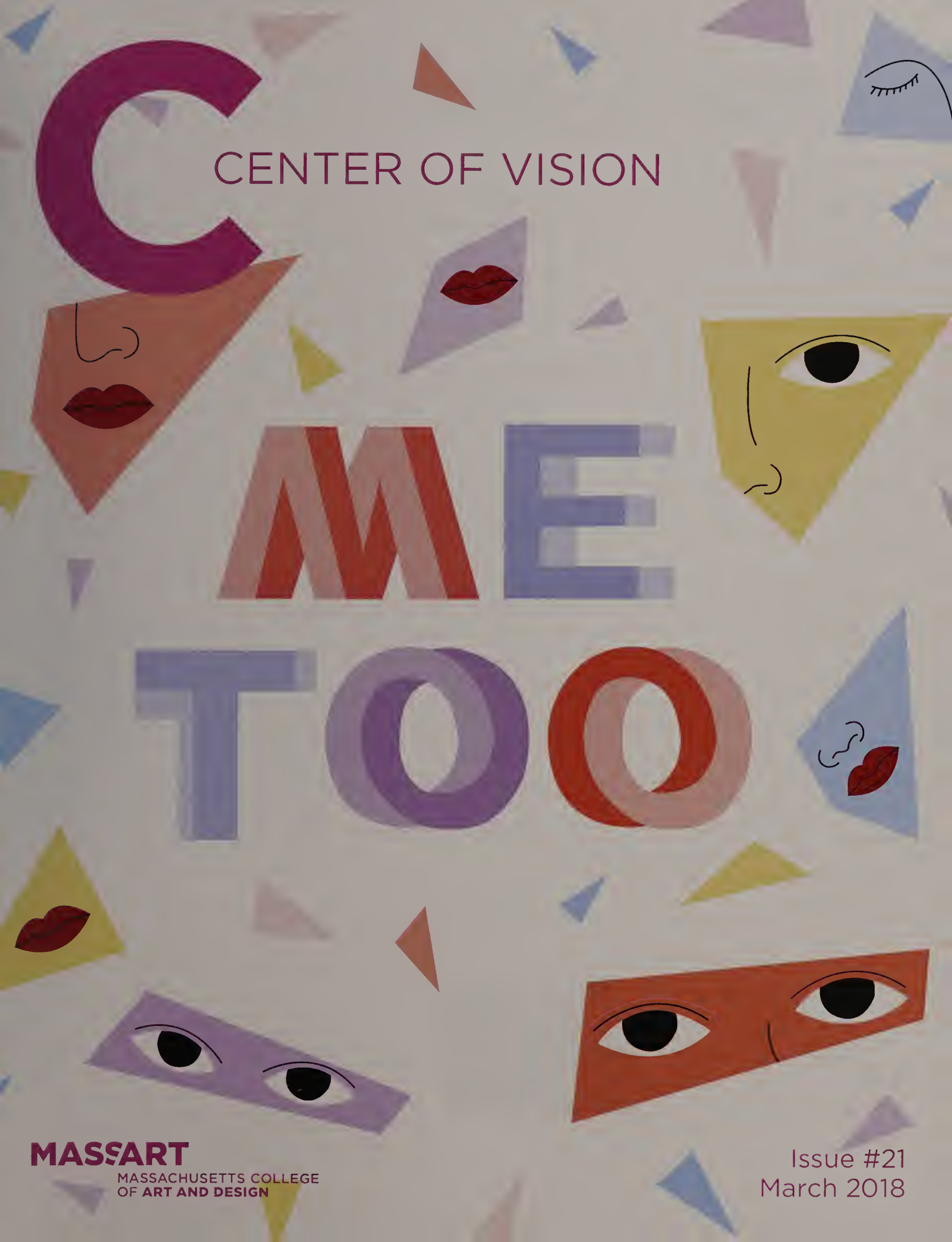


The background is a light beige color, densely populated with various geometric shapes, primarily triangles and polygons, in shades of purple, blue, yellow, and red. Interspersed among these shapes are stylized, minimalist illustrations of human features: eyes with black pupils and simple eyelids, and pairs of red lips. Some of these features are integrated into larger, semi-transparent shapes that resemble faces or masks. For example, a large purple 'C' at the top left has a face-like shape below it with a nose and lips. A yellow triangle on the right contains a large eye and a nose. A red rectangle at the bottom right features two large eyes. The overall composition is a complex, layered collage that visually puns on the title 'Center of Vision'.

CENTER OF VISION

COME
TOO

MASSART

MASSACHUSETTS COLLEGE
OF ART AND DESIGN

Issue #21
March 2018

Center of Vision

MassArt Student Magazine

Celebrating Women

a letter from the team

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We would like to dedicate this special issue of Center of Vision to all women. As Women's History Month is celebrated this March, we are releasing an issue that highlights the accomplishments and struggles that women around the world experience every day. It's important for us to recognize the contributions of women to both our global society and our local MassArt community as well.

In the past few years, women and their allies have finally begun breaking a collective and long-held silence. Women's Marches have arisen as global movements, powered by social media and generations of diverse women aiming to dismantle oppressive systems. In addition, the #MeToo campaign recently resurfaced online as an outlet for survivors of sexual assault and harassment to come together and heal. But it has also demonstrated just how widespread and severe the issue of sexual harassment is in our society and culture. These campaigns are just the beginning, as people everywhere are working with newfound momentum to change our sociopolitical climate and finally offer women the respect and equality that they have always deserved.

Women are leaders, activists, educators, students, artists, designers, and every other kind of hardworking professionals there are. But above all of those titles, they are human beings. Human beings whose rights and freedoms are irrevocably and unequivocally the same as any other's. This has always been the truth, whether it was acknowledged or not. But now more than ever it is time to understand, accept, and enforce that truth.

Let's take this time to celebrate the women of our community, and all of their creativity, skills, and unwavering perseverance.

Sincerely,

The Center of Vision Team



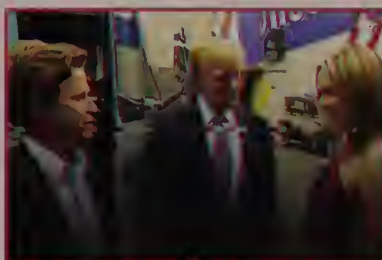
The Year of Breaking Silence

by Mikayla Ranson

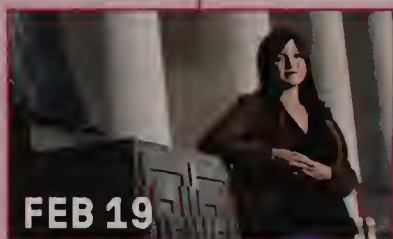
“ME TOO.” Two words that we shouldn’t have to declare, but sadly need to. Two words that represent inspiring bravery from women and men around the world. Two words that call for profound and long-awaited change.

How did it all start? The movement was created to address the shame of victims of sexual violence, and the mortification they felt for even speaking up about their experiences — the fear of not being believed. In 2006, civil rights activist Tarana Burke began the campaign as a grass-roots movement to connect sexual assault survivors in underprivileged communities. Burke chose the words “me too” to let survivors know that they were not alone. The movement was brought to light again eleven years later in 2017, when actress Alyssa Milano sent out a tweet reading “If you’ve been sexually harassed or assaulted write ‘me too’ as a reply to this tweet.” This social media response was extraordinary, and those two words soon became an outlet for survivors everywhere to share their stories and to help one another heal.

2016

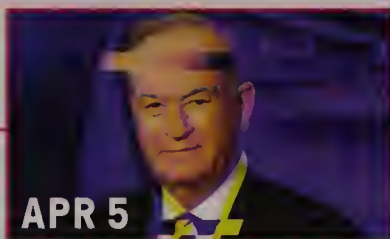


A video clip arises from 2005 Access Hollywood during Trump’s campaign of him talking about “grabbing [females] by the p*ssy.”



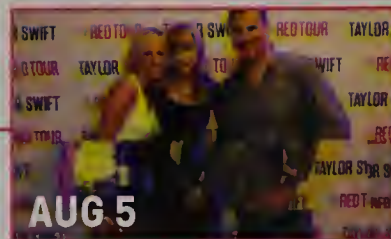
FEB 19

Susan Fowler, former Uber engineer, shares her experience of sexual assault with the company, resulting in the deletion of the app by multiple users and the departure of Uber employees.



APR 5

Bill O'Reilly, Fox News anchor, faces allegations of sexual misconduct and is soon fired by the news station on April 19th after numerous protests.



AUG 5

Taylor Swift wins lawsuit against DJ who inappropriately grabbed her during a photo-op.



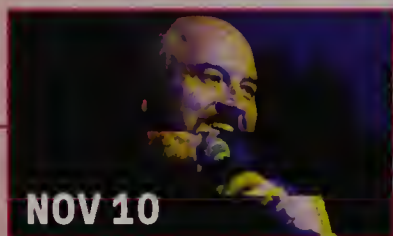
OCT 5

Actress Ashley Judd is the first to accuse Hollywood director Harvey Weinstein of sexual assault. *The New York Times* releases multiple accounts of sexual allegations against Weinstein.

"Me too" is a wake-up call. Survivors of any degree of sexual violence often have their feelings ignored and trivialized by society. Were you sexually assaulted by a celebrity? Then you were definitely doing it for publicity. They're a celebrity, so obviously they could *never* have done something so like *that*, right? Harassed by a random guy or girl at the club when you're just trying to dance and have a fun time? You should be *honored*. They wore *this*, so it was their fault. They were *this* drunk, so it was their fault. They didn't *fight back*, so it was their fault. Victims are constantly berated and told to keep quiet, and even worse, told that it couldn't have possibly been anyone's fault but their own. This vicious cycle of shame and self-blame leads many survivors to actually believe it. But with the resurgence of "me

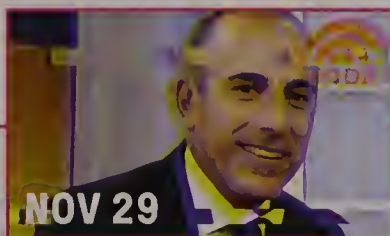
too," there is a growing call for radical change in our culture. The #MeToo movement has helped unite survivors, and their shared voices are finally beginning to be heard.

And while "me too" has grown into a global campaign, similar experiences exist in our own MassArt community as well. After surveying a group of MassArt students, most of which have experienced some degree of sexual violence, the results show that most students either did not speak up about their experience until much later after it occurred, or have not told anyone at all. Upon being asked why they could not speak up, there were mixed responses. These included being afraid that no one would believe them, or being convinced by their assailant that their experience was "normal."



NOV 10

Louis C.K. reveals that sexual misconduct accusations are true and is fired from HBO and FX.



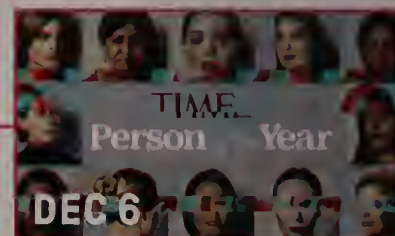
NOV 29

Matt Lauer, co-host of *The Today Show*, is fired by NBC for sexual misconduct allegations.



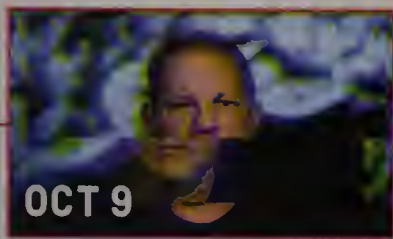
NOV 30

Russell Simmons, co-founder of Def Jam Recordings, steps down from positions after rape allegations surface.



DEC 6

Time magazine names "The Silence Breakers" as their *Person of the Year*.



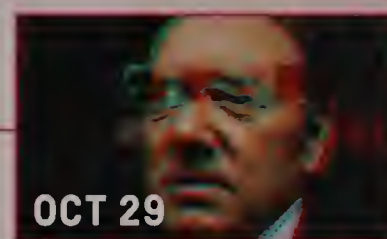
Harvey Weinstein is fired from his production company amidst allegations. Accusations continue to arise.



Alyssa Milano reawakens #MeToo movement with a tweet.



McKayla Maroney comes out as victim of Larry Nassar. She later reveals that she was paid by USA Gymnastics to sign an agreement to not speak out about her abuse. Teammates Aly Raisman, Gabby Douglas and Simone Biles later speak out about their abuse as well.



Kevin Spacey is accused of sexual misconduct. He is later fired from Netflix series *House of Cards* and is replaced in the film *All the Money in the World*.

It is time for change. With the “me too” movement inspiring thousands of survivors to be brave and share their stories, real, tangible ramifications are beginning to take form. A burst of recent accusations against powerful men have caused many to resign from their positions, get fired, or even be sent to prison. But in reality, the fight will never stop. Sexual violence has always been an issue in all societies, and it is unfortunately a never-ending battle. But survivors will never lose. Even after all of the excuses are made and the blame is placed upon the undeserving, anyone who has experienced something like this can and will realize their worth; if not immediately, then at some point in their personal journey. And if you are reading this and are looking for a sign, this is it. You are not alone. You are strong

and so incredibly unique that no one in this world could replace you. They will never win, because you are a fighter. Take time to find your strength, and then embrace it. Admire your fierceness. Your perseverance is a vital part of you, and no one can ever destroy that. This is *you*. **C**

If you or someone you know is dealing with sexual violence, there is help available.

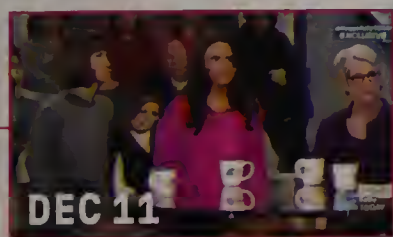
National Sexual Assault Hotline:

1-800-656-4673

MassArt Counseling and Wellness

counseling@massart.edu / 617-879-7760

2nd floor of Kennedy



President Donald Trump is accused of sexual harassment by three women who share their experiences on *Megyn Kelly Today*.



Director Morgan Spurlock admits to sexual harassment and rape accusations. *Super Size Me 2* release is cancelled and he steps down from production company.

2018



Larry Nassar is sentenced to 40 to 125 years in prison on three counts of sexual assault.

Major Concerns

with the animation and film/video departments

by LISA LAM

There has been growing concern among MassArt animation students about the curriculum and future of their department. To help communicate these concerns to the faculty, I sent out an anonymous survey to the entire animation department asking students about what changes they hope to see being made. Out of 180 animation students, 50 responded to the survey, among those being 22 sophomores, 18 juniors, nine seniors, and one freshman. The majority of responses were concerned with the development of digital skills and student resources, such as computers and shooting stations. I shared this information with Steve Gentile, the animation department chair, to see his response and help my peers gain a better understanding of how the department is addressing these issues.

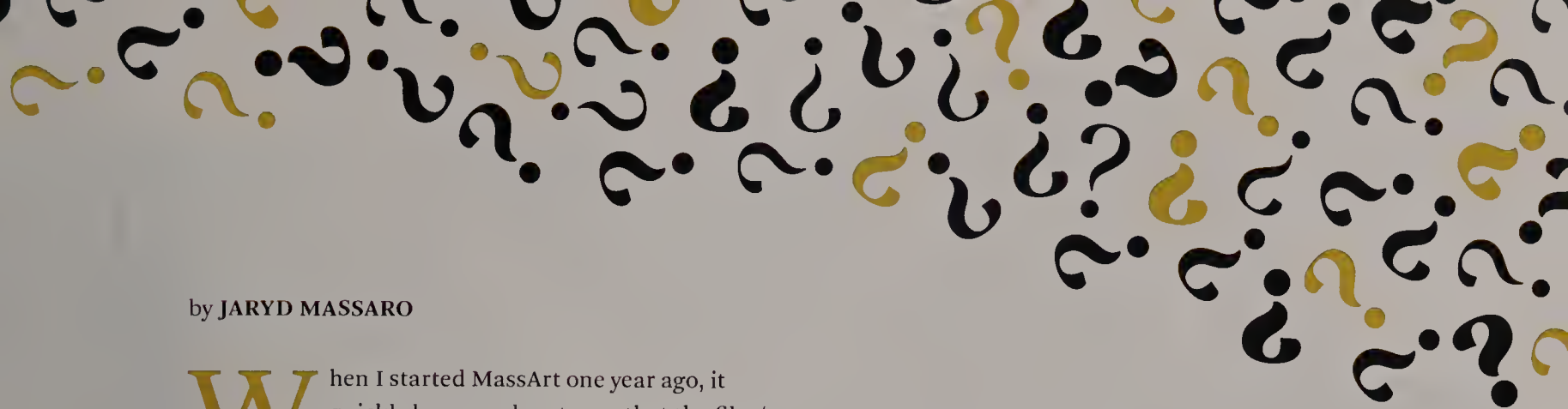
Numerous students felt that their classes were lacking, and that they were unprepared for working with digital animation. There is not enough of an introduction or training when it comes to using digital animation software, especially regarding the Digital Toolbox 1 course. This appears to stem from a broader issue of students not understanding the overall structure of the animation department. Steve believes that asking for more introductory classes is “a short term need without seeing the longer term goal of what the whole curriculum is doing.” As students move up through the program, the curriculum actually does shift, but it can be difficult for freshmen or sophomores to see these changes. “You actually start to get more control over what you choose to do and how you choose to do it,” explains Steve.

Many survey responses specifically called for “industry standard” animation software training to be added to the curriculum, particularly Toon Boom. Steve states that it is difficult to purchase an educational license for Toon Boom (costing \$10-15K) for two classrooms without the guarantee that it

will actually be useful for students. He also points out that the software that most students will have access to after graduation is the Adobe Suite, specifically After Effects, rather than Toon Boom.

Furthermore, students were also concerned with their department’s apparent lack of knowledge of the commercial animation industry and how to begin a career after graduation. Since MassArt is located in New England, there are not a lot of studios in the area, explains Steve. Therefore, there are not many local connections to the commercial industry, which is primarily based on the West Coast. He understands that this is heartbreaking for students to hear, but the animation department was never designed to focus solely on job training. Instead, it focuses on making students into skilled animators and innovators. According to Steve, the best student success stories are about the students who grow the most. It is about working with what you have and a bit of self-education. It takes a very special person that has the right combination of diligence, persistence, and organization to be commercially successful.

Steve mentions that it is always helpful to have written student input for the department to report to the administration. And while students may not be aware, there have been gradual changes in the curriculum with more specific course being offered. He does admit that due to growing class sizes and stagnant department budgets, the department seems to always be playing catch up. But, while he can’t promise anything, Steve says that many of the issues mentioned in the survey, such as the lack of workspaces and digital software, are currently being addressed. He hopes that changes will be in place for this upcoming fall semester.



by JARYD MASSARO

When I started MassArt one year ago, it quickly became clear to me that the film/video program wasn't everything that students wanted. During the rounds of class introductions at the start of liberal arts courses, several classmates even went out of their way to warn me about the program. Suffice to say, I entered the major this past fall with a skeptical eye.

After completing my first semester and experiencing the classes first-hand, these problems become more apparent and weren't limited to just a few disgruntled students. If you were to ask around the current sophomore film class, approximately one-third of the students have actively applied to transfer next semester, or have considered leaving and even dropping out. Many others openly complain about this issue, but choose to stay merely to graduate as quickly as possible and to utilize the equipment available to them.

The root of the problem is quite clear. An old and tired debate vexes film/video students: experimental vs. Hollywood (or commercial) cinema. Students and teachers recognize that these two styles are both valid and can coexist, yet the program does not reflect that or offer any balance between them.

Experimental filmmaking is preached in our classes and screened relentlessly as if to prove its merits. This type of filmmaking is impressive in its own right, and those who wish to pursue this approach should do so. But realistically, not all students in our department want this path, and limiting our curriculum to favor this style of filmmaking doesn't seem like an appropriate method of teaching.

Also, there are several arguments over how courses are taught, and their real objectives are not always made clear to the students. For instance, it is deceitful to use a video class as an excuse for an installation-only course. Instead, we should have video classes that teach us how to use the medium and how it contrasts with film. Likewise, the department should have a mandatory film history class. There is also a severe need for relevant skills training. We should be learning, in depth, how cameras function and how industry-level film sets operate, to ensure that when we enter "the real world," we have an established skill set ready to utilize.

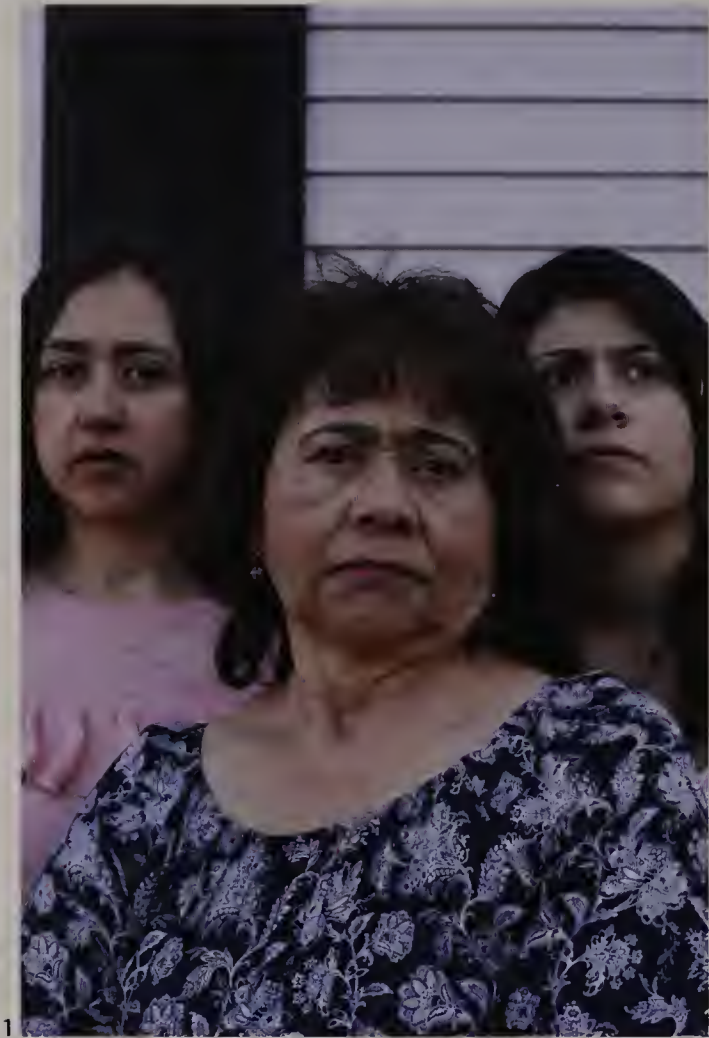
It is mostly the required major courses that experience these issues. Electives such as cinematography and scriptwriting are quite popular, and for a good reason. These electives differ from other film/video courses because they are led by a professor who has a mastery of the subject matter. These classes are well-structured, and students often feel that they gain more knowledge from electives than the required courses.

In contrast, all of the required courses suffer from rampant disorganization. A lot of time gets wasted during these classes, which overshadows the value of the lecture. In turn, this makes students lose faith in the teaching abilities of our professors. Additionally, assignments are often poorly delivered in the sense that both the due date and the requirements are unclear. The only exception to this is the enlightening and well-prepared sound class.

While these observations are my personal experiences, they do also speak for the majority of students in the department. I'm aware that, as a sophomore, I may not have the full experience or authority to criticize this department before even completing the program. However, waiting to finish the program wouldn't help incoming students. We need a better curriculum, and we need to begin making changes as soon as possible.

My classmate B. Raad and I have written and submitted a letter to our department head on March 2nd. Dubbed the "Declaration of Codependence," it outlines the issues that students face in MassArt's film/video department. We have also met with the department head to discuss the content of the letter, and to help work out some solutions. The Dean of Students is also involved to ensure that there will be oversight and fairness throughout this process. Our goal is to spread awareness of the issues that are hindering our department, and to improve our curriculum for ourselves and future students. The full original letter can be viewed on the Center of Vision Facebook page. 

STUDENT GALLERY
STUDENT GALLERY
STUDENT GALLERY



plight of the original virago

a mess of a woman I am,
taming the city between my ears
allowing the pressure of my fingers
to bolster bones of your spine,
support your weight

a mess of a woman I am,
decluttering doubts running rampant
along tender words in my mouth,
sounds that never managed
to escape my lips

a mess of a woman I am,
combing my frayed nerve endings,
piecing through strands
that can still feel heat from your breath,
linger over my skin

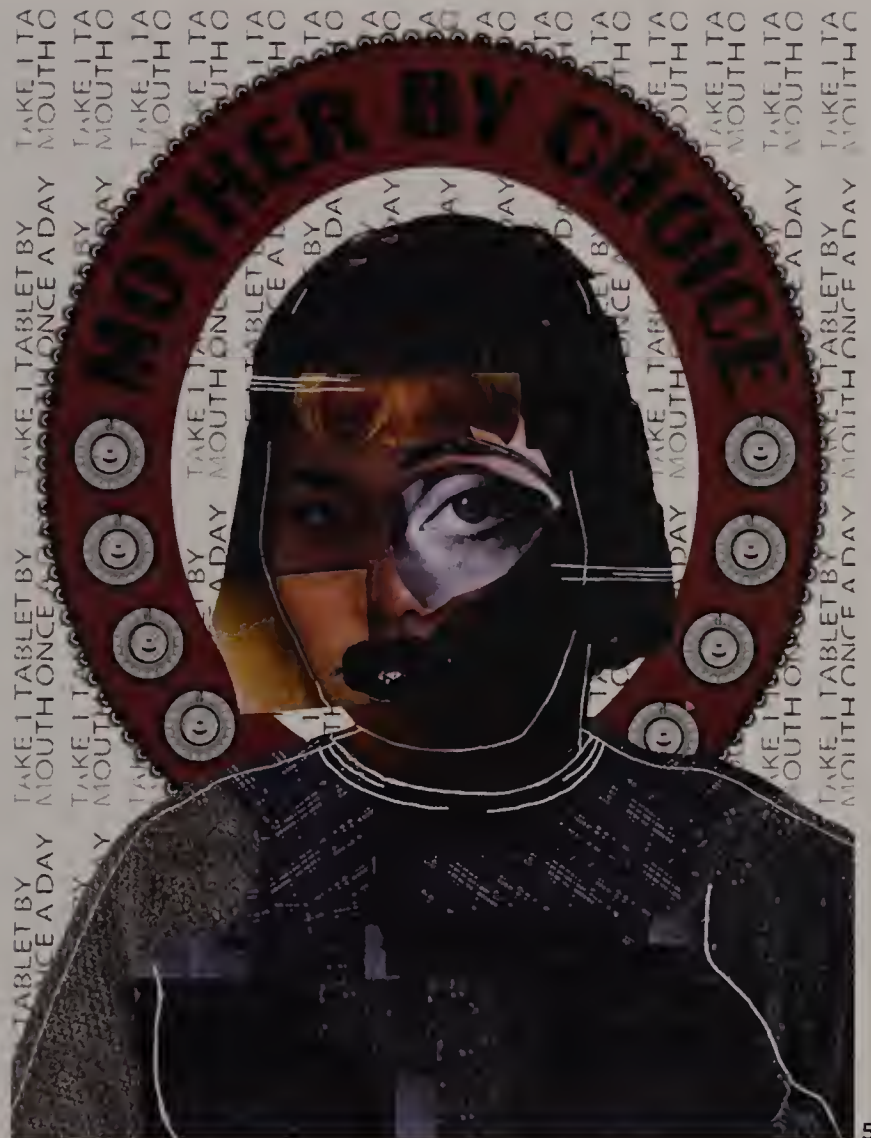
a mess of a woman I am,
charting each artery that flowed
with your blood inside
through circuits of my
uncertainty, lust
and longing

a mess of a woman I am,
scraping the marrow out
from inside my ribs
so this cage may no longer,
enclose you

a mess of a woman I am,
waiting for reprieve
from a futile search
for answers as to why

I am haphazard pieces
affixed together from,
the whole of you.

— Michaela Mann, Painting '18



5



6

Femme Fatale

That which is tragic is beautiful:
Soft-lit tears and paperback Sylvia Plath,
Pliable and supple, resting on a nightstand.

Hazy golden daydreams of broken hearts
Toss their light upon lacy cream frocks
And peach pearls.

Violets cluster in Peter Pan collars
Which frame blushed cheeks and shy smiles,
Lashes full of snow.

Seafoam thoughts rush across midnight memories of Botticelli;
The Primavera becomes guardian angels.

The fateful minds of the exquisite intellectuals,
The beautiful literary freaks,
The manic pixie dream girls -

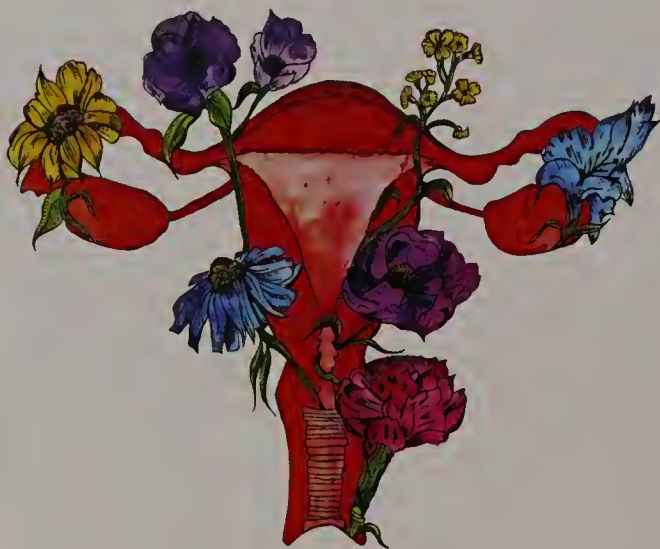
We feel the imprisonment of being girls,
But who but god may decide?

We are all dreams,
All dreamers.

But let's suppose that pleasure derived from flesh as soft as milk
Were to become steel.

Who would bear the tragedy then?

— Emma Sattler, Printmaking '21





9



10



11

- 1 "Juntos Somos Fuerte", Carolina Herrera, Photo '19 2 "Aviary", Rose Wiklund, Painting & Illustration '18
 3 "Untitled", Lucy Jermyn, Painting '18 4 "Hair 2", Jennifer Ho, Master of Arts in Teaching '18
 5 "Mother By Choice", Sarah Egan, Illustration '21 6 "The Myth of Women's 'Empowerment'", Dora Wang, Illustration '18
 7 "Reproductive Rights", Emmaline Lipka, Painting '20 8 "Mother Earth", Olivia Sellers, Illustration '19
 9 "Drama Queen", BJ Beck, Painting MFA 10 "Parade Leader", Erin MacEachern, Illustration '18
 11 "Fuck Your Masculinity", Georgiana Pagounis, Graphic Design '20

A dimly lit room with a lamp and a bed. The lamp is on the right, casting a warm glow. The bed is on the left, with a patterned blanket. The background is dark and out of focus.

— A FILM REVIEW OF —

Lady Bird

— By Rose Flynn —

Lady Bird, who is entering the fall of her 2002-2003 senior year at a Sacramento Catholic Girl's High School, triumphantly decides to audition for her school's fall musical production. She walks briskly onto the stage, her messy dyed hair framing her face, sporting red lipstick and a charmingly clashing green and brown graphic turtleneck.

"Lady Bird? Is that your given name?"

"Yes."

"Why is it in quotes?"

"It was given to me, by me."

Directed by Greta Gerwig and starring Academy Award Nominee Saoirse Ronan, *Lady Bird* tells the story of a fiercely determined, genuine, and charismatic teenage girl. The narrative follows the titular character Christine "Lady Bird" McPherson through her senior year of high school and into her first semester of college.





The film begins with a powerful shot of Lady Bird lying close to her mother, both asleep. The scene quickly changes into a montage of moments; the mother and daughter duo concluding their college tour road trip in tears as they finish their audiobook of *Of Mice and Men* by John Steinbeck, followed by a heated argument between the two, ending with Lady Bird throwing herself out of a moving car. These scenes immediately demonstrate Lady Bird's loving yet volatile relationship with her mother, as well as Saoirse Ronan's dynamic acting skills that commanded my attention and garnered my admiration over the course of the film.

The success of *Lady Bird* begins with its creative direction. Warm colors permeate almost every aspect of the film's settings and costumes. The film's precise stylistic choices are used as a narrative device, helping to develop character and establish a sense of realness and honesty. This is most evident in the main character's appearance. When not wearing a school uniform, Lady Bird sports quirky outfits reminiscent of decades past. Her hair is dyed, but fading, and almost always a bit messy. Most remarkable, however, was Gerwig's decision to show Lady Bird without any makeup. Although it should not be revolutionary to depict a realistic teenager with common imperfections like acne, very few films actually do so. Gerwig's choice to be so raw and candid helps craft a much more relatable story.

This level of careful thought is also apparent in the cinematography. Most shots are tightly cropped and focused. This forces audiences to concentrate on the characters' interactions and dialogue, which is where the true magic of *Lady Bird* lies.

While the film only covers a year in Lady Bird's life, it spans through several formative moments, such as her relationships and the transition from adolescence into early adulthood. Lady Bird quickly falls in love with a sweet yet naive theater kid, Danny. He invites her to Thanksgiving dinner in the regal, cerulean mansion that Lady Bird marvels at every day on her way to school. She is torn between the comfortable companionship of her



modest best friend, Julie, and the prestige of hanging out with Danny's rich and popular friends. Gerwig honestly depicts perhaps one of the most notable dilemmas of high school culture in any coming of age film: the idea that one must fit in, but still be different enough to be cool. Lady Bird feels that she must stand out, but to do so she has to sell a false narrative.

"Lady Bird feels that she must stand out, but to do so she has to sell a false narrative."

Despite the facades she puts on, Lady Bird's real story is a compelling one, and one that touches upon family, class, and empowerment. Her family is by no means poor, but still feels the economic strains of the working class. Although Lady Bird says she comes from "the wrong side of the tracks" to boost her "cool girl" persona, she literally lives on the other side of a set of train tracks, in a modest house, in a lower-middle class neighborhood of an affluent town. Lady Bird dreams of attending an expensive liberal arts college on the East Coast, but her mom staunchly believes that Lady Bird will not get into such a school, nor could her family afford to send her there. The story successfully conveys the troubling reality of the cost of modern-day college in America, and the despair that many young people feel when they realize that they are

not guaranteed the same access to higher education as their more privileged peers, even when they work just as hard.

Some of the most significant impressions left by this film surround a romance that sparks between Lady Bird and the mysterious but pretentious bad boy, Kyle. After a deceitful and unsatisfactory sexual encounter, Lady Bird breaks up with him. Their relationship leaves Lady Bird feeling used, but she finds the motivation to stay true to herself and to be vocal about what she wants. This part of her character development sends a powerful message to female audiences: that we should demand honesty and respect for both our boundaries and our desires. In another empowering scene, Lady Bird chooses to attend prom with her best friend Julie instead of ditching it with Kyle and his friends. We watch Lady Bird choose her own happiness over the happiness of others, embracing the steadfast love of a close friend over the volatile attention of a boy.

The film is a powerful and poignant example of the importance of female-driven narratives that are told through female storytellers. Its compelling story beautifully represents the bond shared between women, as evident in the titular character's relationships with her mother, her friend, and herself. It also affirms the importance of self-acceptance and authenticity. Just how Christine McPherson gives herself a new name, we too need to create narratives that validate our unique identities; ones that are given to us, by us. **C**

ALBUM REVIEW

By Megan DiTullio

Originally from Baltimore, singer-songwriter Lauren Ruth Ward has caught LA's attention with the release of her first LP *Well, Hell* this past September. For most artists, their debut album demonstrates their career



Well, Hell, Lauren Ruth Ward

potential and offers a glimpse of their self-image. Ward seems to already have a confident and mature understanding of who she is as an artist. The album is reminiscent of blues, country, 60s/70s rock, and 2000s alternative, with her layered musical style clearly showcasing the artists that have influenced her. She demonstrates beautiful vocal control in the raw and vulnerable "Those Letters," a departure from her typically raspy timbre. As a lyricist, she writes about life experiences as well as social issues. This

talented, powerful vocalist delivers a compelling first album, and we'll be sure to see more of Ward in the future. As she states in the title track, "I have a lot to say."

Another group that demonstrates dynamic



Parallel Lines, Blondie

sound is the 70's rock band, Blondie. Led by vocal powerhouse Debbie Harry, the group released their album *Parallel Lines* exactly forty years ago this year. The album marks an important transition between the musical styles of the 70s and 80s, demonstrating the variances of rock and pop tonality. This throw-back album includes a lot of well-known tracks, like "Hanging on the Telephone," "One Way or Another," and "Heart of Glass," to just name a few.

You can find both of these albums on streaming services like Spotify, Apple Music, and SoundCloud.

